



# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
Vancouver, B.C. V6H 3R7  
(604) 683-9623

## NEWSLETTER

OCTOBER 1988

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### THE DRAGON KILN Singapore – Part Two

One of the characteristics of Singaporeans is punctuality. Their idea of being late is showing up half an hour early. It was with this thought in mind that we rushed to our 10:30 meeting place on the street. My sense of anticipation was somewhat restrained by the fact that a tropical downpour unleashed itself onto our casually dressed bodies. Within a few minutes a wall of warm rain was falling. It was something that had to be seen to be believed.

Betty and her driver arrived at eleven o'clock. They had to resort to quite a circuitous route out of their neighbourhood because the surrounding streets had become impassable. Within twenty minutes enough rain had fallen to flood many intersections to two or three feet. Everyone seemed to take it all in stride. We then headed off to the kiln.

Arriving at the pottery, I was overwhelmed by the number of fired pots sitting in the yard. There was barely enough room to manoeuvre the car in the driveway. Large water jars and planters were stacked up to ten feet. We were accompanied by Bill Stewart, an Australian potter from Perth. I met Bill during one of my demos and the common bond that potters seem to have, developed into an invitation to come with us.

It was amazing to see the jungle starting where the property ended. A dense wall of vegetation surrounded the pottery. I had noticed some beautiful water jars in the undergrowth and headed for them. I was immediately stopped by Soon Kim, the eldest son, because when it rains quite a few snakes come out of the undergrowth. He pointed to one of the nastier ones that had met an early demise. We decided to heed his warning.

We were shown around the pottery which was basically a large open shed. Two or three men were finishing some coiled and paddled jars and there were mounds of clay and drying pots everywhere. The clay is dumped into a slaking pond and then filter pressed before being put through a pug mill.



The coil builder and his assistant then foot wedge about a ton of clay before construction. Watching the paddling process we were impressed by the speed of the potter as he walked backwards around the pot. We also watched the youngest son throwing a jar which took about forty-five seconds to produce.

Soon Kim led us toward the kiln which was being fired by his father. Split firewood was stacked on top of the kiln above the stoke holes. (Cont'd p. 4)

### OCTOBER GUILD MEETING

Thursday, October 27th, 7:30 p.m.  
False Creek Community Centre  
Granville Island

**Don Morrill** will show a video of  
woodfired kilns in Japan.

Note change of day: a temporary situation.  
Library will be open at 7 p.m. at the Guild office.

## **The Potters Guild of B.C. NEWSLETTER**

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

**Managing Editor:** Jan Kidnie (Jorgenson).

**Editorial Committee:** Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

**Mailing:** Rosemary Amon, Jobst Frohberg, Jackie White.

**Advertising rates:** \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

**The Potters Guild of B.C.** meets the fourth Wednesday of every month. Membership in the Guild is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

**Board of Directors:** Sam Kwan, Pres., Daniel Materna, 1st V.P.; Maria Zaron, 2nd V.P.; Anne Tolmie, Secretary; Terry Ryals, Treas.; Bob Kingsmill, D'Arcy Margesson, Cherie Markiewicz, Elsa Schamis, Ron Tribe, Billy Wittman & Kathryn Youngs.

## **RICHARD ZAKIN WORKSHOP**

Registration for this workshop is encouraging, and if any of you out there are still undecided about whether you will take part or not, I recommend you consider the following. ASAP! Richard will share his knowledge and give technical information on Cone 04-03, and on Cones 3, 6, and 9 oxidation firings. This will include an available computer program he has developed, and he has suggested that you bring your computer. Hopefully, we may be in the position to accommodate that. Phone the Guild office if you're interested.

Richard will also show slides of historical American art pottery, and will speak on the revival in functional aesthetics in the U.S.

We're planning potluck lunch on both days. Details upon your registration. We're limited to about 30 participants.

Saturday and Sunday, October 22, 23 10:00 a.m. - 4:00 p.m. Burnaby Art Centre, 6450 Gilpin Avenue, 291-6864.

## **SECRETARY'S REPORT**

**CALL FOR NOMINATIONS** - for election of directors of the Guild at our Annual General Meeting in January, 1989.

The Nominations Committee for 1989 is Billy Wittmann, Chair, (224-2177), Daniel Materna, and Olga Kopejtko. Anyone wishing to nominate, volunteer, or ask questions, please contact members of the committee.

Our By-laws provide that:

28. (1) "The number of directors shall be twelve (12)."

29. (1) "The Directors elected at any annual general meeting shall hold office for three (3) years. At each annual general meeting directors shall be elected to replace those retiring. At each annual general meeting one-third (1/3) of the total number of directors shall retire from office. A retiring director is eligible for re-election."

33. "The board of directors shall choose the officers from their number immediately following the annual general meeting."

The directors are responsible for all business and activities carried on by the Guild. Most of the programmes over the years have been conducted through a committee system that involves general membership volunteers. The main areas of responsibility are Newsletter, Gallery, Workshops, Library, Programmes at general meetings, Major Exhibitions, Awards, Nominations. Directors are responsible for either chairing these committees, or providing board liaison.

Duties of officers, in brief:

President - presides at all meetings, and in general keeps an eye on finances and everything going on in the society.

Vice-Presidents - act as the president when the president cannot.

Secretary - keep minutes, records, correspondence, and is responsible for an outline of business conducted at board meetings for the Newsletter.

Treasurer - keeps all financial records. This task is now much lightened by the employment of a professional bookkeeper for month-end statements.

Membership registration and collection of fees used to be the responsibility of a "membership secretary", but over the past year or so a non-board member, Jobst Frohberg, has kept the membership records on his computer, and the money side was largely looked after by our employed office administrator.

There is a copy of the Constitution and By-laws available for reading in the Guild lounge, or for purchase for \$1.00 from the Secretary.

Anne Tolmie



## GALLERY REPORT

Summer is over and this one was the busiest we've had. My thanks to all Gallery artists who have worked incredibly hard, and have responded to my requests for "more"! Congratulations to Lorel Sternig, Mary Fox, Marion Gustavson, and Madeleine Whittington whose work had been juried into the Gallery.

Our current exhibition is featuring Nathan Rafla and David New. Try to make the trek to the Island to see their work.

As I'm away for six weeks starting October 20, until November 30, Margaret McClelland will be taking over for me during that time.

Coralie Triance  
Manager

## GALLERY SCHEDULE

**Contemporary Raku** with *Mary Fox, Gordon Reistig, Robin Righton and Geoff Searle*. These established artisans will be featuring their latest work in raku. Opening: October 17, 7:30 p.m. until November 6.

**Content and Context:** *Jerry McBride, Bill Rennie, and Ron Sawatsky*. Thoughtful, sculptural pieces made of clay. Opening: November 7, 7:30 p.m., until November 27.

**Special-for-Christmas Deadline** for jurying work to sell in the Gallery: November 26. We request a typed biography of training, six pieces (or slides from out-of-towners, clearly marked with technique, measurements and name). If accepted, one must be a member to sell in the Gallery.

### OPPORTUNITY:

**From the Sublime to the . . . . . (Mug Show):** January 31, 1989 to February 12. Opening January 30, 7:30 p.m. - 9:30 p.m., Gallery of B.C. Ceramics. Open to members, non-members, out-of-towners, etc., to submit two or three mugs or cups to this unjuried exhibition. Write: "Attention: Mug Show" on box. Tag each piece with your name, inventory numbers and price. Deadline: Sunday, January 29, 5:00 p.m.

**Next jurying deadline: October 15.**

## GALLERY REVIEW

The Gallery's first show of the fall season was organized in conjunction with **Craftweek**. *Judith Burke* offered some wonderful large platters perched on difficult raised feet. *Connie Glover's* pieces of varying ages of altered thrown forms had blushes of deep reds, grays, and blacks from a lower temperature sagger-firing process. Here were soft focus with diffused "decoration".

*Mark Lawrence* (best known in the past for his functional salt-glazed ware) created porcelain pieces strongly influenced by Japanese forms. White-glazed and soft cobalt decorative motifs on irregular-shaped flat dishes were indicative of this influence. *Steve Webster* astounded the viewer with his sliced bowls glued with glass or plexiglas. Other raku bowls were pierced with nails and fired with a variety of materials later. *Andrew Wong* surprised me with his lovely yellow, blue, and green glazed porcelain bowls. Two of these bowls had leaping dolphins on the rim.

Overall, an excellent selection to view during **Craftweek** and the show's duration.

Our second exhibition was that of *David New* and *Nathan Rafla*. Both are newcomers to exhibiting, and at this time both are working in low-fire clay.

*David New* displayed tall cylindrical, hand-built vessels that had been sand-blasted and glazed with carbon-trapping white raku glaze. Bumpy, rough, yet light in appearance, they created quite an effect clustered together on plinths. In contrast, were *Nathan Rafla's* soft, thrown honey-glazed raku forms, the glaze varying due to the raku firing to reveal carbon trapping, crazing and tone variations. Carrying the theme of low-fire work, he presented lightly decorated majolica bowls, mugs, bakers, and jugs. The show had a good variety of vessel forms and indicated the way a vessel form can be utilized: sculpturally, decoratively, and functionally.

Cherie Markiewicz

### NOTA BENE

Guild membership now runs January to January. Those of you renewing in the next several months will be credited for '89, and fees are overdue after January 1st.

Library is open Fridays 2 - 4 p.m. and prior to monthly meetings at 7 p.m.

## DRAGON KILN (Cont'd)

There were twenty stoke holes on each side of the kiln. The kiln is a single chamber that consumes two to three tons of wood per firing. All the pots are singled fired and stacked on top of each other. Many of the smaller pots are jiggered.

I was surprised to learn that the glazed materials were from Britain but the clay is local. Approximately 10 tons of clay is used per week by the four main workers. A walkway on each side along the top of the kiln provided access to the stokeholes. There are only two doors into the kiln, one about one-third of the kiln from the firebox another about halfway.

Everyone at the pottery seemed very relaxed in contrast to the downtown area. We had reached the point where I had to reluctantly leave. Soon Kim, in spite of spending his life surrounded by pots, was very enthusiastic about clay and tried to present us with several pots. We were quite moved by his generosity and enthusiasm. I had several more days of throwing and felt quite humbled by the fact that Soon Kim came and in typical Singaporean humility remained in the background observing.

We had met many wonderful people by now and were feeling that we couldn't reciprocate the generosity given the amount of time. Inevitably our departure date arrived and after many goodbyes with potters, the great staff of the Mandarin Singapore and a longevening of packing and crating we returned to Vancouver buoyed by the spirit and generosity of the Singaporean people.

Sam Kwan

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## CLASS/WORKSHOP UPDATE

The West End Community Centre, 870 Denman, 689-0571, is offering a number of one to three day workshops with *Angela Squires*.

**Beginners Pottery:** Sundays, October 16 and 23, 10:00 a.m. - 5:30 p.m. and Saturday, October 29, 2:00 - 5:00 p.m. (glazing), 18 hours for \$48.00. Enrolment limited.

**Throwing Clinic:** Sunday, November 6, 10:00 a.m. - 5:30 p.m., for those wanting to throw lidded pots and make knobs and handles. \$30.00

**Immediate Pottery:** Tuesday or Thursday, November 1 - December 6, 7:00 - 10:00 p.m., \$48.00 for 6 weeks.

## CALL FOR ENTRIES - 1989 ARTIST-IN-RESIDENCE

The Potters Guild invites applications for the use of the workshop space behind the Gallery of B.C. Ceramics for the 1989 Artist-in-Residence program.

The space is 385 square feet, plus common areas, and is subsidized and equipped by the Potters Guild, with shelving, work table, and an electric kiln. The studio is available January 1, 1989, to December 31, 1989, with rent of \$160.00 a month including utilities and firings.

Applicants will be juried and must fit into the cooperative spirit of the other four studio members.

Applicants must, to be eligible, be either:

- (a) a potter who is beginning to establish his or her work in the marketplace for the first time, or
- (b) an established potter who is looking for a fresh setting to explore new avenues of work.

Interested potters please send the following information to the Potters Guild of B.C. by November 15, 1988:

1. six to twelve slides of your work, indicating dimensions
2. a brief biography
3. a letter explaining the work you intend to do.

For more information, call the Gallery of B.C. Ceramics at 669-5645.

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## EN ROUTE

A quick family trip to Calgary in mid-September contained an added pleasure for me. Flew Air Canada and while waiting to get off the ground, I picked up their *EnRoute* magazine, to find some familiar faces peering out at me. A feature article by Glenda Leznoff profiles Kathryn Youngs, Graeme Allemeeersch, Mas Funo, Jeannie Mah, Kinichi Shigeno and Katherine McLean, as representatives of West Coast ceramic artists 'on the move'. A copy of the article is now residing in the Guild office, and keep up the high flying, you six!

Jan Kidnie (Jorgenson)

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**The School of Fine Arts at the Banff Centre** offers a January 3-14, '89, *"Form and Function"* workshop with *Walter Ostrom* and *Penny Smith*. Fee is \$275, excluding room and board. Prospect and application form is in Guild office or write Box 1020, Banff, T0L 0C0. Deadline: December 2.



## EXHIBITIONS

**Elaine Brewer-White**, "Comfort Food", at the Sharli Gallery, 53 Lonsdale, North Vancouver, October 13-30.

**Jim Thornsbury & Linda Doherty**, joint show at Bernadette's Gallery, 1200 Lonsdale, North Vancouver, October 1-29.

**Mingei: Japan's Enduring Folk Arts**, Cartwright Gallery, 1411 Cartwright, Granville Island, October 7 - November 27.

**Jim Norton**, Glass Show, "Random Patterns: Chosen Forms", at Terra Cotta, 3610 W. 4th Avenue, Vancouver, until October 24. **Melissa Searcy** follows in November with "Out of a Box".

**Fraser Valley Potters Guild**, Juried Show '88, at the Station Gallery, White Rock, October 21 - November 8.

**The Greater Vancouver Weaver's and Spinners' Guild** is presenting their annual sale and exhibition at Aberthau, West Point Grey C.C., 4397 W. 2nd Avenue, Vancouver, Friday, November 18, 1 - 9 p.m., and Saturday, November 19, 10 - 5 p.m.

Reaction to Seattle's two big Oriental shows are coming in, and the consensus is, "Don't miss **Seattle Art Museum's** 'In Pursuit of the Dragon', Tradition and Transitions in Ming Ceramics", until November 6. (206-625-8925)

You are invited to attend the Open House for Design for Living, in celebration of DESIGN VANCOUVER, at Craffhouse, 1386 Cartwright, on October 19th, 12 to 7 p.m. Design for Living is a presentation of five interior settings featuring well-designed functional furnishings and beautifully made decorative objects. The show is on until the end of October.

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## LOST AND MISSED

A paper-cutting board from the Guild office. Please check your dark uninhabited corners for it.

Several library books of some import have gone missing. Again, PLEASE check, even if you don't remember taking it. We don't have a large library budget and our librarians try their best to provide good materials available for loan-but we can't afford to lose them.

Richard Zakin, Electric Kiln Ceramics, #210.  
Robin Hopper, Ceramic Spectrum, #203,  
and Functional Pottery, #237.

## A QUANDARY

On Commercial Drive here in Vancouver there is a second-hand store. It's one of those places in transition, with undefined aspirations to become an antique shop. Not a store, but a shop. So the second-hand stuff they've accumulated is all spaced at least 6" apart, thus giving the opportunity to carefully examine each object carefully before investing.

I like such places and frequent them. This one, however, presents me with a quandary. A year and a half ago I saw a pot in the window that struck a chord of recognition. I went inside and picked it up. It was 9" high, turquoise green glaze, untrimmed foot, and had been thrown and beaten about. Its price was \$12.00.

It was obviously a piece done by a beginner and if I had had twelve bucks I would have spent it on something more appealing.

Last week I went down Commercial again and looked into the same shop. The pot wasn't in the window, but I did find it stashed away near the back. Same price.

Now this wouldn't be a problem if the piece hadn't been one that I had made in 1969 at my Okanagan Mission studio. I had been a beginner. I probably got \$12.00 for it then. So it hasn't gone down in price. But it hasn't increased in value.

What does one do? The kindest thing would be to buy it and give it a decent burial or drop it into Burrard Inlet like Leonard Epp did with a boatload of sculptures many years ago. But I'm too cheap to put out the \$12.00! I could accidentally smash it in the shop, and perhaps pay half price. I could send a friend in to haggle for a cheaper price.

It's curious, isn't it, when one considers the thousands of pots we've all made. How many will appear, or end up deserted in second-hand stores all across this province?

Bob Kingsmill

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## Congratulations

**Sheila Lindfield** was one of three recipients of the Finning Award this summer and her work entitled "Contrapuntal Bowl" was featured at the Craffhouse Gallery in September.

A note out of FUSION: the Ontario Arts Council awarded **Peta Hall** a 'Creative Artist in the School's Grant' this summer.

## OPPORTUNITIES

**"Designed for Production, Made for Use",** the **Cartwright Gallery/Canadian Craft Museum** is organizing an exhibition on production crafts in Canada to tour in 1990. April 1, 1989 deadline to exhibition submission. For information, call the Gallery at 687-8266, or write 1411 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7.

For markets from Vandusen to Whistler, call **Parke Int'l Markets**, 263-2363, or see poster in Guild office.

**Vancouver Craft Market** at Vandusen, November 18-20, November 25-27, December 9-11, contact Simone Avram, 4740 Westminster Hwy, Richmond, B.C. V7C 1B8.

**Pacific Canadian Craft Shows Ltd.**, out of CABC and Circle Craft, is sponsoring "Design for Giving" at the Trade and Convention Centre, Canada Place, from December 7-11. Deadline is past, but they can be reached at 684-2422, or c/o CABC office, 1386 Cartwright.

**Things Int'l Trade Fair**, 12750 King George Hwy, Surrey, B.C., October 29, 30. Call Francis at 580-0424

**The Community Arts Council's** Christmas Craft Show and Sale may still be accepting applications for jurying. Phone 683-4358, or visit 837 Davie Street.

**Arbutus Village** shopping centre at 30th and Arbutus in Vancouver are looking for potters who would like to display and be present with their work, November 10-20, in the main mall area. This is a non-profit project for the mall; that is, they don't require payment of any sort by the artist. Phone Nina Sawchenko at 732-4255, or at home in morning or evening at 263-5882 for further information.

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Cone 04-6 (approximate) \*Klamath buff, good plasticity \$13.04

\*Vashion White, Creamy/off white, for production work 13.04

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\*Awaji, white, great feel & plasticity

Cone 6-10 (approximate) \*Kutani Porcelain, white /cream, 15.28

\*Grolleg Porcelain, white / cream, very translucent when thin 11.54

\*Crystal Creek, ivory /toast, throwing & sculpturing 10.99

\*Columbia White, cream/ toast, handbuilding or throwing 11.54

\*Columbia Red 412, red/ brown, good plasticity but not sticky 11.54

+ 1 box price applies only to above clays for October 1988 and are limited to stock on hand.

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## THE CANADA COUNCIL

Canada Council's **Chambers Fund** for the Crafts: March 1 and September 1 are deadlines for applications for support for special projects for crafts in Canada. Contact Doug Sigurdson, Visual Arts Section, Canada Council, 613-598-4351. Further information on such Canada Council projects is on hand at the Guild office.

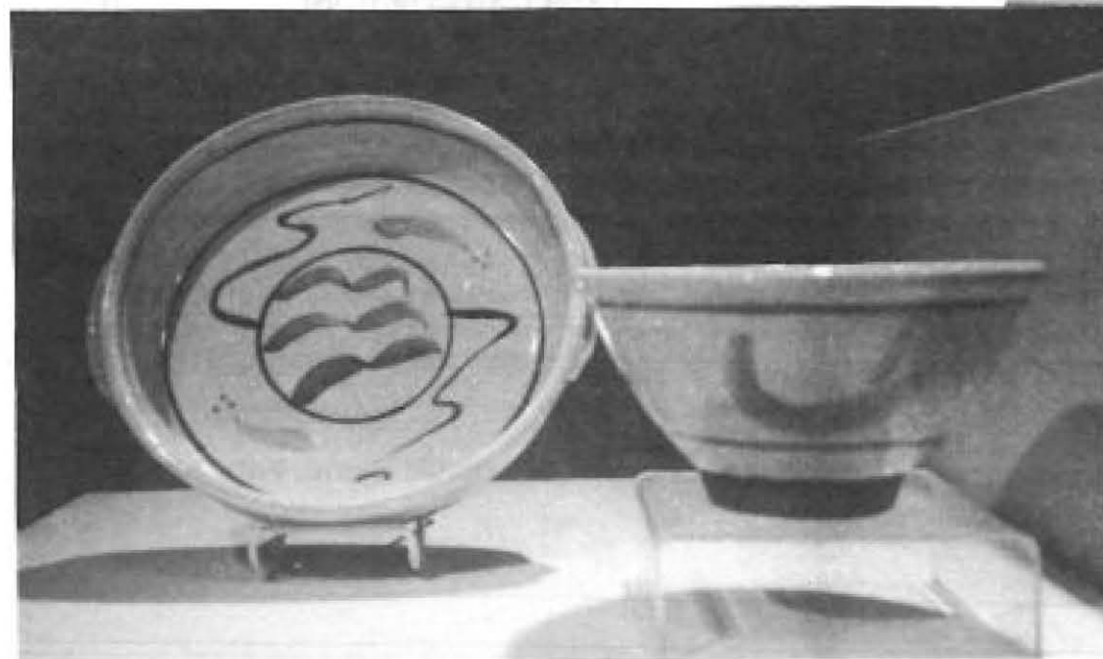
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**DAVID NEW**



**NATHAN RAFLA**



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**STREET ADDRESS** - 9548 - 192nd Street, SURREY.

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- ( ) Membership Application
- ( ) Membership Renewal
- ( ) Change of Address

Mail to:

The Potters Guild of B.C.  
1359 Cartwright St.  
Vancouver, B.C. V6H 3R7

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City & Province: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Tel: \_\_\_\_\_

I enclose my cheque/money order in the amount of \$

( Fees: Individual: \$20/year, Group: \$30/year)

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## **RICHARD ZAKIN WORKSHOP**

Mail registration & cheque to: Potters Guild of B.C., 1359 Cartwright St., Granville Island, Vancouver, B.C.  
V6H 3R7.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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